INTERVIEW WITH: **DOROTHY MILLER (DM)**

INTERVIEWER: **LYNN ZELEVANSKY (LZ)**

LOCATION: Dorothy Miller's apartment, see p. 30

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DM: There was no other one like it, in the first place, because it started so early. It wasn't until '69 or '70 that banks began to realize that they should buy art.

LZ: Right.

DM: And even then, they didn't buy much.

LZ: Right.

DM: I bought art for at least two other banks, and they just bought a dozen things or something, whereas the Chase, which is only the fourth largest bank in the world, not the first, it started buying very early on. That's because of the connection of the Rockefellers with The Museum of Modern Art.

LZ: Right.

DM: And they started in '59, and asked Alfred Barr, and they were only trying to get directors of museums. And Alfred Barr said, "I am so busy that I can't do it unless Dorothy Miller can be my deputy. And they said, "Certainly," and so they put us both on the committee in 1959. And it was a very fascinating job because, to see those bankers, you know, first shocked by the things we brought before them, and then beginning to appreciate them -- I don't mean those same things, but their appreciation growing all the time, for modern art. And then for primitive art. We began buying Eskimo art and other primitive things. And they had a very, very nice policy also of – which I had never heard of any other commercial organization having, and that is, you see, the Chase is only the fourth largest bank, but it has many, many more branches than any other bank, all over the

world. I've forgotten how many; it's just unbelievable. And they recently opened a branch in Sumatra, for instance, and Java. And they first buy something from the country in which the branch is, something in the art line. If they don't have any painting or sculpture, then they buy crafts. And that makes the country feel good.

LZ: Yes, of course.

DM: And then they send out the things they think are suitable from the overall big collection. I think the Chase collection is, I can't remember whether it's 7,000 items – it's just unbelievable.

LZ: It's huge; yes.

DM: And they're scattered all over the world.

LZ: Let me ask you about -- well, let me tell you a little bit about my topic and what I'm researching.

DM: Yes, __[0:03:05]

LZ: No, this is wonderful. I mean, actually, I have some questions that definitely relate to that. But the subject is patronage of the New York School.

DM: Oh, patronage; yes.

LZ: Of the New York School particularly. And so I guess where I'd like to start anyways, to start with the Museum. I'm sure you know, in the last number of years there have been books written about, I mean, Serge Guilbaut's book on the relationship of The Museum of Modern Art to abstract expressionism and how

DM: I just happen not to have seen that one.

LZ: The thesis is that somehow abstract expressionism was used to buy Nelson Rockefeller via The Museum of Modern Art as a weapon of cultural imperialism during the Cold War.

DM: Aah.

LZ: I think that anybody who's researching my subject has to answer that book, among other things, at this point.

DM: What was the name of that book again?

LZ: *How New York Stole the Idea of Modern Art*.

DM: Stole it?

LZ: Stole it, yeah.

DM: And who wrote that?

LZ: Serge Guilbaut.

DM: I don't know that name. Would you mind changing places with me?

LZ: No.

DM: I'll tell you why. I strained my eyes yesterday, in some stupid way, and so that it bothers me to look into that light. Will it bother you?

LZ: No, it won't bother me. Is this better?

DM: This is much better, yes.

LZ: Okay, great. And so my first question, anyway, is – I have to tell you, I've done a lot of research already, and a lot of this information is very off, I mean, it's just wrong. But,

DM: You say some of the information __[0:04:51]

LZ: In that book, in his book, is just wrong,

DM: Oh, I see.

LZ: It's just off. So my first question, and what I guess I'd like to do is, I'd like to get sort of a history of how the Museum – of the Museum's support for abstract expressionism, when did they begin to support it, and how did they support it? How did Alfred Barr do that; how did you do it?

DM: Well there was only one way to support it – or there were two ways, but the most important way is to buy it.

LZ: Right.

DM: And the second is to show it.

LZ: Right.

DM: And we did both. And I remember, from, here's a good example. Pollock. He was showing with, he showed first with Peggy Guggenheim in 1946, and. Wait a minute. Yes.

LZ: I think his first show was earlier; it was '43.

DM: It was much earlier. It was '47 when she went back, went to Venice, '47 or '46; I think it was '47. So she opened her gallery -- she came over, I guess, when the war in Europe started, and that was, '39?

LZ: Yeah.

DM: And she started her gallery. I must say, she was a real crazy woman, but she was wonderful for America because she'd just show anything she liked, and she happened to have pretty good judgment.

LZ: Yes.

DM: And most of the best artists realized that right away and came and said, "Buy me!" and all that. I don't think – I haven't any exact knowledge that that happened; I'm just theorizing. But she did show, well, she showed them all, didn't she? She showed Pollock, she showed Rothko, she showed Kiesler, too. Max Ernst, of course, she was married to.

LZ: Right. She showed all the European surrealists who were here, definitely did that.

DM: She came over with Ernst, I think.

LZ: I think she showed Motherwell.

DM: Oh, she did, yes. We went to all of her shows because they were very avant-garde. She wasn't the only one that was showing __.[0:07:22] Betty Parsons was.

LZ: Right. But she was first. So, were the shows from Art of This Century your first awareness, the Museum's first awareness, of abstract expressionism? It wasn't called that yet, really.

DM: No. Oh, it wasn't our first awareness because the artists came to us before they came to anybody.

LZ: Uh-huh.

DM: And I'm just trying to remember – I think our first Pollock, the big, marvelous *Number 1*, 1948, must have been bought from Betty Parson.

LZ: No, that came another way. That came from Sidney Janis, actually. It was bought by Ben Heller. Ben Heller owned it. Sidney Janis bought it from Ben Heller and gave it to the Museum. That was much later. [1]

DM: No, no, not *Number 1*; '48.

LZ: But *She-Wolf* was very early. *She-Wolf* was in the first show.

DM: Right. Yeah. That was the one that we bought from Peggy Guggenheim?

LZ: Yes.

DM: Yes. But that *Number 1* wasn't given, that was bought for $3,000.00 by Alfred Barr. I'll look it up. [Walking away, then tape break. 0:08:54] Have you seen this? The last __ that Alfred Barr __?

LZ: Yes. It's wonderful. Yes.

DM: We're talking about the Pollock *Number 1*.

LZ: Right. [silent to 0:09:30, tape break]

DM: __ three thousand dollars.

LZ: Really?

DM: Yeah.

LZ: I thought *Number 1* was the most that was ever paid for a

DM: [flipping pages?] Can you see there?

LZ: Pollock, yeah. *Number 1*, 1948, oil on canvas, purchase.

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[1] LZ and DW are talking about two different Pollock "1" paintings. DW is thinking of *1A*, 1948, which MoMA purchased for $3,000 from Parsons, and LZ *One, Number 31,* 1950, that came from Janis but was originally purchased from Pollock by Ben Heller for $8,000.
https://hamptonsarthub.com/2016/01/25/biography-of-a-pollock-painting-the-artists-hand/

DM: Yeah. That was purchased by Alfred Barr and it must have been purchased from Betty Parsons, when she was his dealer. And at the same time, Blanchette Rockefeller bought a very small one for something like four hundred dollars. It was a painting about like that.

LZ: I thought that the *Number 1* was the painting that was bought for $8,000.00 and was the most expensive painting that Jackson Pollock ever sold in his lifetime.

DM: Well, that was not __[0:10:40]

LZ: No, that was to Ben Heller, and I thought that was the painting that made classic

DM: Oh no. We bought, before Ben Heller. You can tell, can you see the accession number?

LZ: Yes, 7750, so it was brought in 1950. Right, you're absolutely right.

DM: Alfred Barr was ahead on just about everything. [laughing] You just can't name anything that he didn't know about before other people did.

LZ: Do you think that people like Blanchette Rockefeller bought, in part, because Alfred Barr said, 'this is good'?

DM: Not in part, but entirely. [laughing]

LZ: [laughing] Entirely; okay.

DM: He was a very – I wouldn't say he was a very quiet man; that's wrong. He didn't throw his weight around, ever. But he had a tremendous natural authority. You just knew that anything he said was really true.

LZ: Mm-hm.

DM: And he affected all the trustees that way. And one person who he didn't influence, so far as I know -- a little bit, his work at the Museum probably influenced Sidney Janis.

LZ: Sidney Janis.

DM: Yes, but, let's see. The Museum was founded in the autumn of '29, and Sidney Janis was not a dealer. He was working in his father's shirt business.

LZ: Shirt company; right.

DM: And he started buying modern art very early on. And, oh, I don't know how Alfred Barr got to know him. I just don't know. Maybe he came to the Museum and said, 'I'm collecting modern art,' or something like that. And he lived up on the west side, and I remember our going up to see what he had, and Alfred must have asked him if we could show his collection. Every summer – not every summer, but a lot of the summers of those early years -- Alfred Barr would put on a show of some private collection that he thought was significant in relation to modern art, and Sidney's was by far the most impressive one of that kind. And it wasn't until years later, maybe twenty years later, before Sidney became a dealer. I don't remember the exact date he began.

LZ: '48.

DM: '48. Well then, that show was in '34, the summer of '34.

LZ: So it's fourteen years; that's a long time.

DM: And eventually he gave that whole collection to The Museum of Modern Art, which is really a marvelously generous gesture. Because he loved those things. But I can't remember either what year he became a dealer. I used to remember all these things but.

LZ: Well, he said '48.

DM: He said '48?

LZ: He said '48.

DM: Well that's right, then.

LZ: Yes; right. So, were there budgetary, written – first of all, I know that there were some problems with trustees about buying abstract expressionism. Some of the older trustees,

DM: Well, some of them didn't like it. But our trustees were really a marvelous bunch because, even if they didn't like it, they'd say, 'Well, if you want it, well, get it.'

LZ: Didn't one resign over a Rothko and another over a Giacometti? That's in this book, actually.

DM: Oh, well, if it's in the book then it's true. Oh, I know who resigned over Giacometti; Stephen C. Clark. He had been chairman of the board. And he was a nasty old bastard, but he actually, he had a very fine eye. He did not have a big collection, but it was a very curious collection. But he had one of the only – there were only six great Seurats, as you know. He had one of them. And he had a whole big room in his house, here, in New York. I'd say it was twice as big as this room, twice as long, and just about this width, and it was full of Matisse paintings. Not big ones, but just medium-sized ones. Is that James Brooks there?

LZ: Yes.

DM: And he promised his whole collection to The Museum of Modern Art, and he got – I'm trying to remember what disenchanted him with the whole Museum of Modern Art. But he personally fired Alfred Barr. Did you know that?

LZ: Well I noticed when I was going through the chronology that there was a point at which he was no longer the director of the Museum, and he became the head of research, or something like that?

DM: Director of – what was it? Well, never mind. Painting. In charge of museum collections. And Alfred became a curator, that was more or less his name at the Museum, curator of the museum collections. But actually, I had nothing to do with the other collections, just with Painting and Sculpture. But Alfred had to do with all of them: Photography, Architecture & Design, and so on. But after this __ the leading museum director, there wasn't any question __[0:17:25] such a broad mind and such knowledge, and with the absolute grounding in ancient art,

LZ: Yes.

DM: Of all kinds. I don't know how much he knew about Egyptian art, but everything about Western art. And he just had a __[0:17:52] that nobody could match. And that's why Stephen C. Clark fired him; he was jealous.

LZ: Really?

DM: Yes. And __ we were afraid he was going to tell Alfred Barr that the Museum was his entire life. And he stayed in his bedroom for 30 days, a whole month. And his wife brought him his food, but he wouldn't go out. And finally he pulled

himself together and – it was just the worst blow that ever had been dealt him. And that Stephen C. Clark personally did that without action of the board of trustees.

LZ: And he was __[0:18:40]

DM: Well he just did it. He didn't ask anybody's permission, he just did it. And all the trustees were frightfully shocked. The way I analyzed it, and I think Alfred Barr's wife did too, was that it was jealousy. He couldn't bear that anybody knew more about modern art than he did. And so he gave all those pictures he had to the Metropolitan. He was a real nasty old man. [laughing]

LZ: Do you remember who resigned over the Rothko?[2] Because he doesn't mention any names in there.

DM: It was – I think it was Clark.

LZ: Not over the Giacometti, but over the Rothko.

DM: Oh no, I think, no, it was the Giacometti that; was it Clark? I used to have such a good memory, and it's all slipping now. We got the Rothko about

LZ: I think it was '51 or '52.

DM: Yes, it probably was. Well, it's just terrible. I really am beginning to

LZ: That's okay.

DM: But it's terrifying.

LZ: There seems to be a feeling among a number of people that I've spoken to that Barr was perhaps, that he had budgetary restrictions, that he couldn't buy as much American art as he might have wanted to. Do you think that was true?

DM: No, I don't.

LZ: No? Okay, good.

DM: Where did you get that?

[2] Conger Goodyear. https://warholstars.org/abstract-expressionism/timeline/abstractexpressionism51.html

LZ: It was just – I'm trying to think of who said that to me. Several people thought that it was possibly true that there were really restrictions, that there was such a deep-rooted prejudice against American art and American avant-garde art and abstraction, the idea of it, that there may in fact have been not the budget to buy as much American art as European art.

DM: Well, the trustees didn't do the budgeting. Anybody can give __[0:21:26] I mean, if I had a lot of money, I could have given them a big fund or an annual fund, anybody who wanted to, we gladly accepted any money that came our way. And especially on Alfred Barr's part, and mine in his department, if it was designated for art for the collection. See, often it would be designated just for running the Museum in a general way.

LZ: Yeah. Were those funds usually given with strings attached? Or were they given carte blanche to buy whatever you wanted?

DM: They were given carte blanche. The committee meetings were extremely interesting, and of course, should have been taped. It's just heartbreaking that they – it was before it was commonplace to tape things.

LZ: Right.

DM: And the little secretary who was taking it all down in shorthand, didn't take down the discussions.

LZ: Right, she only took down the resolutions.

DM: She only took what happened, yes. And I mean it would be a priceless treasure if we had tapes of those meetings. It really would be a priceless treasure because there were people of widely differing tastes. The common denominator was interest in modern art, but they didn't all like the same things. I'm trying to remember about the Rothko. [pause] It could have been the Rothko that made Clark resign rather than the Giacometti. __ Giacometti __[0:23:35] How did you learn that?

LZ: It's in the book, but it doesn't give the names. It says that, I believe what happened with the Giacometti might have been '51, and the Rothko might have been '52, or the Giacometti might have been '52 and the Rothko might have

been ’53. It was right around that period. And he mentions it, but he doesn’t say who it was.

DM: Well, it could have been Goodyear, Conger Goodyear, because his taste was narrow. He might have disliked – I’m sure he would have disliked both the Rothko and the

LZ: Giacometti.

DM: Yeah.

DM: He had a small collection. He wasn’t a millionaire, he was a more modest money man. What are you going to do with this thing?

LZ: Well I have to give a talk at the Institute, actually, next Monday, about it. And then, whether

DM: About this very subject?

LZ: On this subject, and on patronage in general, for the New York School, the history of the patronage. And then

DM: That’s your choice of the subject?

LZ: Yes.

DM: Well, Ben Heller certainly was a very big patron.

LZ: Somehow I got that painting confused though, and I’m disturbed about it because there was a painting which Ben Heller paid $8,000 dollars for, which was a big painting of Pollocks, which was eventually bought by Sidney Janis and given to the Modern. And now, if it’s not Number 1, I’m thinking, which one is it?

DM: Number One was our first Pollock.

LZ: And it’s the very large one, right? Is it the very large one?

DM: Well, look at the size there. Can you see?

LZ: Yes, Number One, 68 inches by eight feet eight inches.

DM: Yes, eight feet, that’s almost nine feet wide, you see. It’s a horizontal.

LZ: You know what I think, I think, aren't there two paintings, there's one called Number 1, and there's one called One, O-n-e, which is number 31.

DM: And that's, was that, One was Ben Heller's, isn't it?

LZ: I think yes, I think that's the one. So that's where I'm confused. I'm getting __[0:26:00] confused.

DM: Well, this was earlier.

LZ: Right. And I think the later one is larger.

DM: Oh yes. Didn't Ben Heller get that tremendously big one?

LZ: Yes, I think so. He got *Blue Poles* also.

DM: *Blue Poles*, which is huge.

LZ: And that one went to Australia eventually.

DM: Yes. Is Ben Heller still around?

LZ: Yes, I spoke to him. And I spoke to Sidney Janis. And both of them confirmed that there was this painting that existed, the Pollock that Heller had gotten, that Heller had bought that Sidney Janis bought from Heller, that Janis gave to The Museum of Modern Art just after he gave his own collection. I think it was '69.

DM: Well then that'll be listed there.

LZ: No, because this only goes up to '67.

DM: Oh, that's right.

LZ: But there is a supplement to it, which I've also looked at, at the Museum Library.

DM: I wonder where I put that supplement; it should be right in there. My books are in such a

LZ: Yes.

DM: I have run out of bookcases,

LZ: It's a perennial problem.

DM: Several times. But I have all of the Museum of Modern Art books. They're on that top shelf.

LZ: Well, maybe I'll take a look at some point for the catalogue, if you don't mind, and just see if I can find it, because it would help me a lot not to have to go back to the Museum to check it out.

DM: Yes, now, what are we looking for now?

LZ: I was looking for the Heller,

DM: The Heller Pollock

LZ: Which was given to The Museum of Modern Art by Janis. That would be in about '69.

DM: You see all the Museum books on the bottom shelf in that bookcase, and this one. And this is only one-man shows.

LZ: I see.

DM: And those are the general ones. So that, I don't think we had a catalogue for the Janis collection. We just would have had a mimeographed

LZ: Well, there was a Janis collection catalogue, but that painting is mentioned in the supplement to this book. Somewhere. I have it in my notes, I'm sure. I just think it's two paintings. I think Pollock had a painting Number 1,

DM: Yes, it is.

LZ: And then there's One, which is, I think, Number 31, which is a separate painting, and I got them confused.

DM: Yes, I think that's right. I've got a sore foot and

LZ: Oh, I don't want to make you walk around.

DM: I have to anyway. [pause at 0:28:50]

LZ: It actually wasn't part of the Janis collection so it wouldn't have been in that catalogue.

DM: It wasn't part of the Janis collection?

LZ: No. He actually bought it after he gave the collection to the Museum.

DM: Janis did.

LZ: Yes.

DM: I see.

LZ: And then gave it to – bought it specifically to give to the Museum. I probably have it in my notes. I just think that there are those two paintings and I've confused them.

DM: I think so, too. But, I have those supplements, but I don't know where they are. They should be right with that.

LZ: Well that was actually over here; right? Didn't you take that from here?

DM: Yes, I did. Because there was __[0:29:50] in layers. This is an overflow __.

LZ: I see.

DM: And all these magazines and catalogues on chairs, and on the floor, and everywhere, are things that normally, we used to get all those things at the Museum. And Alfred Barr and I would send them down to the librarian who was then Bernard Karpel. And Bernard had a place in Africa that he sent those things to, and it was a struggling place in east Africa that was trying to make an art center. And he sent all of the publications that we would send down there. And he must have had a patron to pay the postage. That went on for years. Now I don't know what to do with these things. And I can't find anybody here who wants them. A friend, a recent friend of mine that teaches at the school over here, teaches art at

LZ: The Studio School?

DM: No, no.

LZ: New School?

DM: No, no. It's a school connected with Grace Church, and it's on Fourth Avenue where Grace Church is, right beside it; behind it, rather. And she says she'll take anything that has colored illustrations. And this means days of work for me to look over these things and then throw the rest away. It's too bad.

LZ: Yes. I can't believe the library at the Museum doesn't want them.

DM: Everybody gets those.

LZ: I see.

DM: The heads of departments will have all these same things.

LZ: I see.

DM: And they're mostly gallery things, although some of them __[32:00] But the library there will have plenty of people feeding it that stuff already.

LZ: Yes.

DM: And the present librarian, I don't think, sends anything to Africa. I don't know that he does have anyplace to send things. I'd better ask him.

LZ: Yeah. Was there – I know that there was a point at which the younger American painters picketed the Museum because they felt that they weren't represented well enough.

DM: No, that isn't true.

LZ: No?

DM: It was a group of realist painters, it was in the '30s, it was realists. And they protested abstract art, the Museum's interest in it.

LZ: Was it also that they were protesting that the Museum didn't collect enough American art?

DM: No, because we always collected American art. The first – you know this. The first show at the Museum was the big four,[3] and the second one was an American show. It was 17 or 19 artists; *19 Living Americans* was the name of the show.[4] And one of them was Lionel Feininger, and everybody thought he was German because he did grow up here but – and when he was 16 – he was equally talented in music and in painting and drawing. And when he was 16 he

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[3] *Cézanne, Gauguin, Seurat, Van Gogh* [MoMA Exh. #1, November 7–December 7, 1929]

[4] *Paintings by 19 Living Americans* [MoMA Exh. #2, December 12–January 12, 1930]

was sent to Germany by his parents, who were American, to study art, no, to study music. And on the way, on the ship, alone, this 16-year-old boy decided he wanted to study art and music, but he must have art, drawing and painting. And it was really, he was getting so much out of Germany in both those fields, that he stayed for fifty years. And that meant he came back -- he came back one summer to teach in some West Coast art school, and then he went back. He was married to a German woman. And the next year, I guess it was '37, they were extremely uncomfortable in Germany with Hitler, and they decided to come permanently to America. And when he went through the immigration in this country, the immigration officer, this man – he didn't have a passport, you see, because they didn't have them as yet, he just had a letter from the American embassy saying that he was an American citizen, born in New York. And the immigration officer said, "Look here, everybody; here's an American who's been gone for fifty years!" Been away for fifty years. And it was true. That's a digression alright.

LZ: Well, let me ask you another question.

DM: But he was in that first American show, because Alfred Barr had the sense to know he was an American, when everybody else thought he was German.

LZ: Right. Was there a point at which a decision was made that what was happening in terms of these younger American artists was important and that they should be supported? Or was it mostly through Pollock?

DM: It was always thought that. No, it was always thought that by Alfred Barr. And Alfred was a tremendous influence on the trustees as well as on his staff, because he knew so much.

LZ: Yeah.

DM: He just knew more than anybody, in many fields. And he was very thoroughly grounded in European old art and new art, both. And he and his wife went every summer to Europe, to collect the shows that, the European shows that were going to be shown in the coming year or two or three years. And they always made their first stop a visit to Picasso and Matisse.

LZ: That's nice.

DM: __[0:36:50] This is a digression.

LZ: It's okay.

DM: I don't know if you've got any more tapes.

LZ: No, it's fine; I've got two sides.

DM: Anyway, in '39, I think it was '39, Picasso had just finished the *Minotauromachy*, that great etching. And he had only printed four copies, made four prints. And well, you know, anybody seeing that for the first time would just go head over heels over it because it's such a marvelous work of art. And Picasso and Alfred Barr studied the four very carefully to choose the best one for The Museum of Modern Art's print collection. And they decided __[0:37:40] Picasso started inscribing another one to Alfred Barr. And Alfred had an absolutely firm, unbreakable principle of never accepting a work of art from an artist. I never knew another museum director who

LZ: Did he collect?

DM: He collected,

LZ: But he wouldn't take it as a gift.

DM: No, he wouldn't take it as a gift. He would buy it. And he had acquired a lot of things. Most of it he bequeathed to friends or to his daughter. So when Picasso started inscribing this to Alfred Barr, Alfred said, "Oh no, I can't accept anything from you." And Picasso was furious. He said, "Then you can't have that one fopr the Museum." That's the only time I ever knew of Alfred's accepting a gift from an artist.

LZ: Very interesting.

DM: Yes, I think it is.

LZ: Barnett Newman was a painter who was collected relatively late, in comparison to the others, by the Museum.

DM: Well, I think his work developed late.

LZ: Well, I don't know. I think that the early stuff is not that – the earlier stuff. I think by '49 he had the zip on the canvas.

DM: Well, maybe he, by ’49, yes. Probably.

LZ: But there’s not any, I mean, I’m just wondering about what the Museum, which paintings the Museum collected and why they might have made certain choices, and it just simply was a question of what seemed better, or?

DM: Well, Newman isn’t still alive. He died.

LZ: He died in seventy __[0:39:35]

DM: __ his wife __

LZ: I spoke to her She’s alive.

DM: I don’t like to say this, then, but I’ll whisper it. (His work didn’t seem as interesting __.)

LZ: I mean, that’s really it, I think. And it took a while for it to seem

DM: It never did seem up to Rothko and Pollock things. Never.

LZ: And de Kooning.

DM: And de Kooning.

LZ: De Kooning was collected in depth, I think.

DM: Yes, yes. I think we got our first de Kooning __[0:40:15] So.

LZ: The idea of an American art – was that important? I guess what I’m driving at is that really, although there had been, obviously, there had been American art forever, and some of it was very good, that this was the first sort of world-class American __[0:40:40]

DM: That’s right; that’s right. It was the first time, except, you have to go back to Copley. Copley is tremendously successful in England. Of course, he left America for good.

LZ: Right.

DM: But everybody feels, everybody who really loves Copley, feels that his American art is far superior, and then you get to when he did those big machines __ full of people, __.[0:41:10]

LZ: Was it important to you, at the Museum, that this was new, that this was an American movement __?

DM: Oh yes, it was very important to us. And a wonderful man named Arnold Rüdlinger, who was director of a big, important organization, art organization, in Basel, Switzerland, came over here. I wish I could remember

LZ: It was the Kunsthalle, right? The Basel Kunsthalle.[5]

M; It wasn't that. Basel had -- or maybe he was the director of one of those two museums. But he was, the more important thing that he directed was the – yes, I think he was the director of one of those – I was going to say he directed that great, every four years or so,

LZ: Documenta.

DM: Documenta, yes. Or he was very important in Documenta. I don't remember really now whether he directed it. But he knew more than any European at that time about American art. There wasn't anybody that came anywhere near to him or had the interest. He was just crazy about American art. And he came over here and spent quite a while – I don't know whether he spent a month or what it was. And we were all taking him to see Motherwell and Rothko and all the rest, because he was really just crazy about it. And he, oh yes, now I know. He was the first one in Europe to say "I must show this art."

LZ: When was that?

DM: I'm trying to think. When was it? Well, it was in the '50s. It was probably '55, because I went over with that American show. I did the show.

LZ: With *The New American Painting*? That was '57, actually.

DM: Was it?

LZ: '57, yes.

DM: Well that was the – I did that show, and I could have, if I hadn't been so darned busy, I could have traveled to all of those eight – it was shown in eight countries. And I could have gone with it; I would come back in between. I'll never forget the

[5] yes

opening in each country. But as it was, I only could go for the opening in London; that's where it started. And then, I think Paris was the last. Yeah, London was first. But Rüdlinger was the first European that we knew who was so crazy about it.

LZ: Was he the impetus for that show?

DM: But then all the rest of Europe got crazy about it, you know.

LZ: Was Rüdlinger the impetus for that show? Was he the one who had the idea for it?

DM: No, no; the Museum had the idea for it. But that was because we knew that in so many countries there was such an interest, and it was the first time that had happened to any of us, you see, when we were alive.

LZ: Yes, that is interesting.

DM: It had happened to Copley, but it didn't happen when we were alive. So it was very marvelously gratifying to Barr and the rest of us who worked with him in promoting this art and finding this wonderful response in Europe.

LZ: Did you work very closely with the International Council then? Because that was sponsored by the International Council.

DM: Yes, well, we didn't work with them. I mean, they were a very independent organization. They invited us to their meetings, but we were too busy to go. I didn't go to their meetings, very few, anyway, unless it had something to do with what I was doing. [0:45:20] But

LZ: Well, who made the curatorial decisions for the International Council?

DM: Well, I think they made their own decisions. They were always run by people who were very expert in their knowledge of American art and in other art.

LZ: I know that in the beginning, Blanchette Rockefeller ran it.

DM: Was she the first president?

LZ: Yes, she was the first from I think 1954 to '59. So she would have been the head of it during that

DM: She was also on the Museum collections committee for Painting and Sculpture. See, we had separate committees for the different arts. We had the Photography Committee, and the Architecture and Design Committee, and Painting and Sculpture, and Drawings used to be with Painting so __[0:46:20] it was separated because it's a big collection.

LZ: What did you see as the function of the shows that you curated, which obviously became important for the New York School, the 12 Artists, the 16 Artists, the Americans '63; those?

DM: Fifteen was the one that had the most of the abstract expressionists in it.

LZ: What year was that?

DM: Fifteen was in, um,

LZ: I have it written down somewhere.

DM: Well, it was '53.

LZ: Yes.

DM: 1953. I'm trying to think when I – the first American show I was

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LZ: So the *15 Americans* would have been '52.

DM: '52, yes. And that had most of them in it. And the reason de Kooning isn't in that show was, I asked him to be in the show. Of course, he belonged there with Pollock and Rothko and Tomlin and so on. But, and he said yes. And well, I went to his studio on a Sunday, __[0:00:35] time, and picked out the things __ represent __ in that show __. And, you know, the catalogue hadn't yet gone to press, but he just suddenly withdrew from the show,

LZ: And you don't know why?

DM: Giving no reason.

LZ: He never said why he did that? He just called and said he wouldn't?

DM: He just said he wouldn't be the show. I never knew why.

LZ: It's interesting. I think that those guys worried a lot about their integrity and the integrity of their work, and if they thought that there were, I mean, in a way, that nobody would worry about it today, I think.

DM: Well, I don't know why he would have been worried about *15 Americans*. That was our best show.

LZ: Yeah. [laughter] Right. So did you see this show as a way of showing new talent,

DM: Oh yes.

LZ: Or lesser known artists?

DM: My principle in it was, to make them exciting because they were things our public hadn't really focused on yet. People either didn't know about it at all or hadn't paid any attention to it. But that would include widely various things. For instance, I think it was *15 Americans*, I had, I mean, sometimes it would be someone like Pollock, it was well known but not to our public, you see.

LZ: Right, and not very well understood.

DM: Yes, and that was the debate. My criterion was, does our public know about this person sufficiently? And that included all those AbEx people when they were new, and at the time I showed __[0:02:35]

LZ: And you said they could be widely divergent kinds of artists in the show.

DM: Absolutely. And the more so, the better, as far as I was concerned. And for instance, in one of those shows – I can't remember now what show it was – I put Mark Toby in. He was then over sixty, you see. But people in New York in general, our public, didn't know Mark Toby. And so there were reasons like that, __[0:03:05] that guided me. And I've often realized that people must wonder why de Kooning wasn't in that show that he was asked to be in.

LZ: Right.

DM: But there's no way for me to make a statement saying he withdrew, he was asked but he withdrew.

LZ: Right. So would it have been 16 Americans rather than 15?

DM: No, it was the Fifteen in '52 that I asked him to be in, that all his pals were in.

LZ: Right, no, I'm just asking, would he have made 16; would it have been 16 if he had been in it?

DM: Oh. Maybe. Or perhaps we put in somebody else that we did put in. But I tried also to get a lot of variety. I didn't want to make it an all abstract expressionist show. I mean, that could be done in some other way, but for those Americans show, I always tried to have a lot of variety: some people from the west, some sculpture, some of this, some of that, that our public was not likely to know about. You see, we have – __[0:04:24] the Museum of Modern Art is not strictly our public.

LZ: That's right. It's everybody who comes to New York __ The Museum of Modern Art; right. [laughter] Even if they never went to a museum before. [laughter]

DM: Just about.

LZ: As far as corporate collecting is concerned – it's something that I've touched on very little, because it seems like very little of it was really going on in the early years. I mean, am I right about that?

DM: It was very little; very little was going on in the early years. And it was the Chase Bank, made the -- by far, no comparison between the volume and quality of their collection and that of other corporate collections.

LZ: Because there had been IBM and Pepsi-Cola and Encyclopedia Britannica.

DM: Yes, but nothing like Chase. I told you Chase had, I think it's around 7,000.

LZ: Did Chase collect abstract expressionism?

DM: Oh, everything. You see, we, I was their runner, as it were, you might say. Alfred Barr and I were – and then Alfred resigned from it when he got too busy writing his books. But I brought a great deal of that material, I found it, in the galleries or in studios. Those committee meetings were really very interesting.

I've missed them. I resigned because they weren't going to buy any more. I resigned about six months ago from the committee.

LZ: Oh, because they stopped buying?

DM: They stopped buying because they didn't have any more branches to fill. [laughter]

LZ: They's filled everything up.

DM: And the reason they bought so much is because no other bank has so many branches, you see.

LZ: I see.

DM: I've forgotten the number but it's just unbelievable.

LZ: So this is not a collection that's in storage. This is a collection that's up all the time.

DM: Well, in the places they send it to. Java and Sumatra, I think, were the last two branches I heard about.

LZ: Right.

DM: But they have a nice habit of buying from a country first, whatever they have to offer.

LZ: Did they buy abstract expressionism immediately? Do you know?

DM: Well, let's see; when was the Chase Bank started? I said '29.

LZ: You said '59.

DM: '59. '59. And yes, I'm sure that we brought stuff before them.

LZ: What about companies like IBM and

DM: They have a __[0:17:15] book out, did you know?

LZ: Right, I did see their book. What about IBM and Pepsi-Cola and those; did they buy abstract expressionism? Were there any corporations buying abstract expressionism before Chase Bank?

DM: Oh no. I mean, there weren't any corporations buying,

LZ: Just these very few.

DM: That early. I think. The first big corporations to buy bought way back, but bought strictly [tape break 0:07:57] Based in Philadelphia. [pause] Well, I can't remember. It was something very odd. __

LZ: A strange one that you wouldn't think of.

DM: You wouldn't think of __[0:08:19]

LZ: What about IBM and Pepsi-Cola and Encyclopedia Britannica? Those were three I remember that had some kind of collections early on.

DM: Oh, it could have been Encyclopedia Britannica.

LZ: Maybe it was. Although I think that Encyclopedia Britannica bought, wasn't conservative. I think they owned people like Marsden Hartley and Georgia O'Keeffe, and people like that, in the '30s.

DM: Well, maybe they did. That was IBM, you said?

LZ: No, that was Encyclopedia Britannica.

DM: Oh yes. Oh, but they bought an awful lot of conservative art.

LZ: Did they?

DM: And they – didn't they use color reproductions of them for their advertising?

LZ: They may have. I know a lot of companies, I mean, the few companies that did,

DM: That was the purpose of buying.

LZ: Bought art for advertising; I know that. I think that IBM actually started in '39, and I think that they were the first not to buy art for advertising.

DM: Really?

LZ: I think so. But I don't know what they bought, really, I mean, what they bought when.

DM: It would be interesting to see.

LZ: Yes. I mean, there's a little, small booklet out that, actually, it was Exxon, and it just had a little history of corporate collecting. So that's an interesting question. It could obviously be that corporations weren't important collectors.

DM: No. No. They really weren't. Nobody came anywhere near the Chase in numbers and in quality.

LZ: When would you say that abstract expressionism became acceptable? When did it really start to be collected, and when did people accept it as more than just a weird phenomenon?

DM: Well, I think there were people right in the beginnings, when those pictures were first being shown by Peggy Guggenheim and Betty Parsons, I think there were people right in the beginning that bought. I think it was the first Pollock show that we bought Number 1 from, and that Blanchette Rockefeller bought her little one.

LZ: Right. But I think the first Pollock show, he wasn't doing drip paintings yet.

DM: No, no, he wasn't.

LZ: Is Number 1 a drip painting? It must be; it is.

DM: Absolutely. It's a typical and very fine,

LZ: Yes, classic.

DM: Wonderful Pollock. A lot of canvas is bare; the drips are very evident, you see.

LZ: Yes.

DM: It's a beautiful painting. I saw him painting.

LZ: Yes?

DM: Yes, we knew him well, my husband and I. And he was, the reason he drank was that he was so shy. He just was absolutely silent if he wasn't drinking. I saw that one time Alfred Barr and I took him to lunch up near the Museum. And I can't remember just why, but he was in the Museum or something and we said, come out and eat with us. And he had not had a drink that day. He went through periods of not drinking.

LZ: Right.

DM: And he was absolutely so shy, he didn't say a word all through lunch. I mean, Alfred was a good talker, and he tried to bring him out, and I could see that it was just intolerable to him to be so shy. I think that was really at the bottom of it. I don't know that, but.

LZ: He seems to be one person who comes out incredibly positively from everybody – there seemed to be so much affection for him.

DM: Oh yes. He was a really darling person, if that's a word you could use for him. And even when he was drunk. But of course he was drunk when he got killed. There were three people in the car and one of them survived.

LZ: Who else was in the car?

DM: Two girls.

LZ: Two girls.

DM: Yes, and I used to know the name of one of them. [0:13:10 inaudible] But he and the one girl were killed and the other survived.[6] She's probably still around. Nobody liked her anyway. She wasn't popular, or I don't think she was an artist. But [0:13:28 inaudible] Names are the first things that you lose when you begin to get a bad memory.

LZ: I think you've answered all my questions. I just hope I'm not forgetting anything that I should be asking you. Let me just ask you quickly – as far as the collectors are concerned, were there many collectors in the beginning?

DM: Yes, there were quite a few but nothing like

LZ: Today.

DM: __[0:13:55]

LZ: Who do you think of when you think of the early collectors of abstract expressionism?

DM: Of course, Janis's collection. AbEx hadn't really come on the map then.

LZ: Right.

[6] Edith Metzger died. Ruth Kligman survived and was still alive in 1985. She was very popular with the men.

DM: But his was a very fine collection, with de Chirico and __[0:14:17]

LZ: But I'm thinking particularly about abstract expressionism, he did collect abstract expressionism too, but not until after he opened his gallery.

DM: He showed it, yes. What was the year he opened?

LZ: '48.

DM: '48.

LZ: And he's important, certainly, as a collector. And Ben Heller, I know about. I guess the Rockefellers were important.

DM: Betty Parsons', though, came before Janis's.

LZ: And she had a collection?

DM: I mean Betty Parsons had a gallery before Janis.

LZ: Yes, '46, I think. [0:14:50]

DM: And they were right the same floor. He really, he was a formidable rival.

LZ: Really.

DM: As she moved out of there, he took over the whole floor.

LZ: I guess a lot of the abstract expressionists went from her to him. I know Pollock did.

DM: Pollock did, and Rothko did. And I think if Betty hadn't been such a kind and decent human being, she would have been frightfully bitter at losing those very good artists to Janis. And of course, Janis could offer them more because he was rich.

LZ: You mean he could offer them bigger stipends?

DM: Yes, he could, and I guess he upped their prices. Betty depended on her sales, and so she didn't want things to be too expensive. But in the natural course of thigs, the prices were going to rise anyway.

LZ: Right. But then they left him and went to Marlborough. [laughter]

DM: Oh god. Well, who, let's see, who went to Marlborough?

LZ: Well, he told me, because I did speak to him, and he said that when Pop art came in, Gottlieb and Rothko and Motherwell – Pollock and Kline were dead already –

DM: Yes.

LZ: Decided that they couldn't – and I think Tomlin maybe, too – decided that

DM: Tomlin died very early.

LZ: Oh, well then, it's somebody else.

DM: Tomlin died first of all.

LZ: Guston. Guston was the one who was with them also. They all left when he decided to show Pop art. And for a while, Rothko thought he was going to manage on his own, and he wasn't going to have a dealer. But he sounds like the last kind of temperament in the world who could have [laughing] done that. And so he ended up with Marlborough. And I guess Motherwell said that he would not have done it again if he had to do it over. He told me that. Because he thought that Marlborough were such bad people.

DM: Oh. Well, Marlborough in Rome had a very fine woman. She now is in New York, Carla Panicali is her name. When I was – what was I doing? Oh, I was doing a Japanese show, because there were so many artists there that were being influenced by the American abstract expressionists, so we decided to do a Japanese show.

LZ: When was that?

DM: Um, it was [pause], it was the end of the '50s, I guess.[7]

LZ: Really, that early it was already influential in Japan?

DM: Oh yes, oh very. And the Japanese __[0:18:10] If I could think of the names of some those Japanese, I could find out when the show was. But it would take me too long to look up the – we should find that catalogue in there. But I was, there

[7] The show was in 1966 but the work was from 1960 to 1965.
https://www.moma.org/documents/moma_catalogue_2584_300298987.pdf

was something [pause] -- I'm trying to remember why they gave me the Japanese show to do. There was some reason in the Museum affairs, that Rene said, well, I'm sorry we couldn't do so-and-so, or whatever it was, but would you like to do this Japanese show? And I said yes. And of course, it would have been marvelous if I could have gone to Japan, but I couldn't because my father was dying and taking a long time doing it. And he was bedridden, and of course he had all the nursing he needed, but I just felt it was not right for me to go. So I missed the whole point of doing the show. And instead, I had to let Bill Lieberman go to collect the things that were coming from Japan, and he had been to Japan a couple of times before and he knew his way around with a lot of the artists. So, he did that part of it, and I went to Europe because you can get back from Europe in a day, you see, I mean if something happened with my father, where it would take forever to get back from Japan. So I went to London and the Japanese obviously __[0:20:18] in all these places, London and Paris and Milan and Rome. [inaudible 0:20:30] But I found a lot of – I guess I gathered about half the show there. And then Bill Lieberman brought back slides of everything he saw, from Japan. And so I had the final decision on what went into the show. But, it was a very interesting show, too.

LZ: Yeah, I bet.

DM: I have two of those paintings. That reminds me. I have another apartment because this one's so small. When I moved out of the Museum I had no room for my files and my books and all that stuff. And so I had to get – first I looked for a bigger apartment than this, and couldn't find anything. And so I said well, I'll just have to get another apartment, another one this size. And I was lucky enough to find one only a block away.

LZ: That is lucky. They don't bug you because it isn't your primary residence? They don't try to kick you out or anything or raise the rent?

DM: Over there?

LZ: Yes.

DM: Oh they're great __.[0:21:50] They've got a very smart lawyer that runs this estate, the estate of Henry Goldsmith, and this smart lawyer has raised my rent

over there from $300 little by little to $700. And every time he calls me, every two years, when I sign another lease, he calls me and says, “I could easily get $2,500 a month for that apartment and you’re only paying me $700.” [laughter] So it went up to $800 the other day. Which is a bore, but it’s a business expense, so it helps that I can put it on the income tax.

LZ: What was your background?

DM: [laughing] How far back?

LZ: I mean, did you have an art background when you came to the Museum?

DM: Oh of course. I wouldn’t have been hired otherwise. I went to Smith College, and luckily – and the reason I went there was that my father -- who was the kind of man that works the eight-day week, had to -- took the trouble to find out about the art departments of all the big women’s colleges: Wellesley, Vassar, Smith, and a couple of others. And he found out that Smith had the best art department, which it has, way best, and the best art museum. I am so proud of my college because I heard, a couple of years ago, that the art museum at Smith, in its collections and scope, the breadth of the collections, is second only to Harvard and Yale. Isn’t that nice?

LZ: That is nice. It’s surprising, too.

DM: Well, it’s a magnificent collection and it was started – this is quite a digression but it’s interesting – it was started around 1880. See, Smith was founded in ’79. And apparently, they started an art collection right then. And the man who ran it in those early years was a man named Churchill. And he had gone to Germany just the way Feininger did, when he was about sixteen, to study art. And he didn’t become a painter, but went in more for art history. But he was on the spot when the impressionist paintings could be bought for a song. And that’s why Smith has several very good impressionist paintings.

LZ: Wonderful; that’s amazing.

DM: And the collection, as I say, is very broad in scope. It’s got wonderful [alarm goes off] I’m going to give most of these things – the Kline and the Tomlin and the Gorky and probably the Brooks and a couple of the Calders, to Smith museum.

LZ: Rather than The Museum of Modern Art?

DM: They don't need it.

LZ: They have so much.

DM: No, they have everything.

LZ: Yes.

DM: And these are things that – Smith could never buy a Kline. The last price I saw on a Kline, and I see Christie's catalogues, and this was in a recent Christie's catalogue, of a Kline that had dropped $885,000.

LZ: I heard about the most recent auctions that a lot of stuff didn't go, for some reason. I mean, they were just very bad. This is what I've been hearing around. I haven't been to them, but they're just going on this week, that a Barnett Newman didn't go. It started at $500,000 and didn't go. A Gorky went for $460,000, I think. That's surprisingly low, I guess.

DM: Well, it's a lot of money, but,

LZ: Yes, it is a lot of money.

DM: __[0:26:10] that Kline. I've been watching those Christie catalogues. I can't insure anything here because the building isn't secure. And The Museum of Modern Art, the insurance man, he's the best art insurer, and a friend of mine, his name is Huntington Block. And he took the trouble – he's a personal friend of mine – he took the trouble to come down and look at my, the building, inside and in the back yard and everything else. And he said, "I'm terribly sorry, Dorothy; I cannot buy you any insurance, because there's no security here."

LZ: Do you worry about the paintings?

DM: No, I just, you can't worry about it. [laughter] You can worry about your children all your life, if you want to, but not,

LZ: Not paintings; right?

DM: No. I mean, they have had – they had a fire in the hall. No, I don't think, they didn't have any fire here. I've been in, connected with, four fires, but I don't think one of them was here.

LZ: Well, that's good. One of them was at the Modern, I imagine.

DM: Yes. And when I was about nine years old, that was the terrible one. We lived in Montclair, New Jersey, across the street from a tremendously tall church with a big steeple. And we were sitting having dinner, and they had the fire bell that was heard all over the town, this great huge "dong." And it rang our number. Everybody knew the number of their district.

LZ: Oh really?

DM: And it rang our number, and I ran to the front windows, and looked at the church, and the entire roof of this big church was blazing. And fifteen houses caught on fire.

LZ: Oh my.

DM: It was a March night with a big wind, and the sparks carried it as far away as the next town, which is about five miles.

LZ: That's terrifying.

DM: And our house burned, the third floor burned. And then they got it out. But that was a terrible fire. And there were two firemen stationed – of course the fire companies came from every local town. And two firemen were stationed on our roof to try and prevent sparks from going between the slates. And in spite of that, they

LZ: It still burned.

DM: It caught fire inside.

LZ: I've never been in a fire, but the other night, my husband and I were awakened in the middle of the night by this terrible scream. And we looked out the window and smoke was billowing towards us. I mean, this is the twelfth floor on West End Avenue. It's a big street and everything. It was actually coming from a building on the corner of 77th and Broadway, but there were all low buildings, and so. And the guy was screaming out the back window, and he was screaming, "Help, help, there's a baby here." And "It's getting hotter, I can feel it's getting hotter."

DM: This was in one of the low buildings?

LZ: No, it was in a big building on Broadway, but the back was facing West End, and it was like two blocks away from us but we had a view of it and the smoke was so strong that we had to shut our window because we were being inundated with it ourselves. But they seemed to get it out okay. [inaudible 0:30:15] But it is very frightening. Anyway, I think I'm done. This is terrific, and I thank you very much.

DM: Well, speaking of fires, I have to tell you about one more fire. My husband and I lived in – they were wonderful __[0:30:37] buildings that doesn't exist now. Of course, anything interesting like that gets torn down.

LZ: Yes, it does seem that way.

DM: And this was on West 11th Street, west of Sixth Avenue. And they were New Orleans style buildings with big front lawns separated by cast iron fences. And these buildings were about six of them, all alike, and they had iron balconies, three-story porches, three stories of porches with iron railings. And they were marvelous houses, and had huge rooms. And they were all just rooming houses. We'd just get a room and a kitchenette. They weren't real big apartments or anything. But we were there, and fortunately we had a very late visitor who left at 2:00 in the morning and we hadn't fallen asleep yet when we smelled smoke. And the landlady downstairs – we were on the second floor – was heroic. She took a mattress -- this old man had fallen asleep smoking in his bed, of course, in the front of the house, in the room right under us. And the landlady had held this mattress against the door of his room so that the fire wouldn't get out into the hall and go raging up all the flights of stairs.

LZ: What happened to him?

DM: The old man was pulled out in time, but she got her hands burned, but she was alright. But we didn't dare go out in the hallway because there was enough smoke in the hall and we didn't know where the fire was. It was right in the room under us but, so we went out on the balcony, and there were partitions between the houses which were ascending from the front of the balcony to the house. And we had to swing out,

LZ: Really!

DM: Around, to get to the next house, you see, swing out around the balcony. And then we ran down to the street, and it was the most spectacular thing for a little while, and the fire engines came very fast and got it out very fast. But it was 2:00 in the morning that it was happening. The fire department did not leave until about 6:00 in the morning.

LZ: Wow.

DM: Because they were so afraid,

LZ: That there was a spark somewhere.

DM: Yes, that something could go wrong in these very old buildings. That was some fire.

LZ: Well, I hope that these paintings [laughter] – you don't have any more fires. They are wonderful. And I'm sure Smith College will be delighted to have them.

DM: Well, they do say they will be. I have early American art, too. My husband[8] is the first person who put firmly on the map American folk art. And he did two shows for the Newark Museum, because nobody in New York was interested, but it was also because he was doing the publicity for the Newark Museum. And Newark had a perfectly magnificent man who needs to have a biography written, John Cotton Dana. Most people have never heard of him.

LZ: No, I've never heard of him.

DM: He was our greatest librarian, and he made American libraries the most available to the public of any libraries in the world. I mean, if you've ever tried to use the Paris library.

LZ: I know. I also, I was in the south of France this summer at a poets' conference my husband had been invited to, and I met a Greek woman who told me that she had lived in America for two years and the thing that she loved most about it – she was a Joycean scholar and a poet, and the thing that she loved most about America was the libraries, that she could walk in anywhere, any time that they would be open, until late at night, and all of this kind of stuff.

[8] E. Holger Cahill

DM: Well, that was all owing to John Cotton Dana, who started in Denver, with the library, in 1903. And the Newark Library was just fabulous in what they did. And he started the first apprentice class for museum workers. And it was just an idea he had. And I forgot to say that he was not only the librarian, but he was the founder of the Newark Museum. And he got Bamberger, the big store owner, to put up the money for a separate building about a block from the Newark Library. The building is very out of date now; it was put up in 1925. And Newark needs a new museum building because it's a very good museum. It has fabulous collections. For instance, it has the only great Tibetan collection in this country, or anywhere, I guess, outside of Tibet. But anyway, after Dana died, around 1930, my husband had gotten terribly interested in folk art, weathervanes and – I'll show you – I have some in the other room. And he had to sell the idea of having a folk art show to the woman who had worked with Dana all her life and who became the head librarian and the director of the museum.[9] And he had quite a hard time to convince her that this was really good art, all these weathervanes and paintings by untaught artists. But he managed to put out first a painting and drawings show, and then – these are big shows – and then a sculpture show, and figureheads, you know, and all sorts of carvings, primitive carvings, marvelous. And so Newark bought a lot of those things, and the Museum of American Folk Art would probably never have been founded if those exhibitions hadn't taken place, you see. And the woman, a very nice woman I talked to some time ago, I was going to follow it up right away, said she would xerox the two catalogues that my husband got out. They're small scale catalogues, but they haven't been in print for forty years or thirty years or something. Anyway, he put American folk art very, very much on the map, because he knew all the art critics in New York, he lived in New York, and he just took them by the hand and said, "You've got to come out and see this show." And he got them to, and they all wrote about it, the art critics of then. And so we collected __[0:39:18] [laughter] And I'll show you

LZ: Okay, I'd love to see.

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[9] Beatrice Winser